OXFORD JOURNALS
OXFORD UNIVERSITY PRESS

Review: [untitled]
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Source: *Music & Letters*, Vol. 67, No. 3 (Jul., 1986), pp. 316-320
Published by: Oxford University Press
Stable URL: http://www.jstor.org/stable/735908
Accessed: 22/01/2011 16:35

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therefore seems to have borrowed Hans Gerle's account of a geometrical construction for fretting and adapted it in such a way that, combined with typographical errors, it would have been incomprehensible to anyone not familiar with the method themselves. Incomprehensibility, coupled with extreme vagueness, appears to have been a consistent feature of many early printed tuning instructions. It would be unlikely that anyone could have actually followed them without assistance from a performer. This may have been due to something more than simply mathematical ignorance. At this period the skills of the musician were still something of a 'mystery', that is a craft secret, and it is not fanciful to suggest that Dowland may well have been reluctant to reveal his own methods of tuning, along with performance techniques. Dowland's tuning scheme thus does not necessarily reflect what he actually did; its significance lies elsewhere. It may be suggested that the real significance of all these theoretical treatises for the music historian may well lie beyond supplying problematic evidence for performance practice.

PENELOPE GOUK

The Sacred Bridge: the Interdependence of Liturgy and Music in Synagogue and Church during the First Millennium. By Eric Werner. Vol. 2. pp. xviii + 271. (Ktav Publishing House, New York, 1984, $29.50.)

The first volume of *The Sacred Bridge* was published in 1959. This second volume is conceived as a supplement, rather than as a continuation, with the specific aims of bringing the studies 'up to date', of filling 'certain lacunae of the first volume', of correcting 'some, but by no means all, errors' and of re-examining 'certain sources and questions *de novo*' (p. ix). The author states that the present book 'stands in place of a second, greatly enlarged and revised edition of the first volume' (ibid.). The body of the book consists of eight chapters that are extended independent essays on aspects of the general theme, chosen in accordance with the stated aims of the work. Among the entirely new material are considerations of the significance of the Dead Sea Scrolls and an investigation of the origin of the Good Friday *Improperia* (Reproaches). The relationship between the Christian Sanctorale and the Jewish veneration of martyrs has been subjected to a new examination. The final chapter, 'Tradition, its Trustees and Transmitters between Synagogue and Church', discusses theories of transmission championed by authors from Patristic times down to the beginning of the present century.

From the outset it is obvious that all is not well with this book. The back flap of the dust jacket contains two misprints: the word 'deicide' lacks its first 'i', reducing one phrase to nonsense, and the author is credited with having contributed to, among other works, *Die Musik in Geschichte und Geggenwart* (*sic*). The author's Preface opens with the ominous words 'This supplementary volume was originally destined to appear in 1974; technical and personal difficulties have delayed the appearance of the book' (p. ix), and on page 31 it is revealed that some of the material was written as long ago as 1964. Perhaps it is not surprising, then, to find that the reference notes name only six works from the ten years prior to the publication of the book, five of them by Werner himself. Inevitably, some of the book has been superseded. Hints of troubles of a different sort, however, are contained in the continuation of the last sentence quoted: 'and technical factors have also necessitated the retention of British punctuation and spelling style.' But Werner does not explain what these 'technical factors' are, or why there was a 'British punctuation and spelling style' in the first place.

Apart from the failure to update the subject, the book's aims have been achieved in principle. It cannot be said that they have been wholly fulfilled, though, for the manner in which they have been addressed leaves much to be desired. The book is marred by a general lack of clear thought and expression and by errors, inconsistencies, misjudgements and distortions. In fact there is not a chapter that is not afflicted by one or more of these ills. Some of the most obvious examples are given below.

A considerable amount of Chapter 1 is devoted to discussion of the place of musical instruments in Jewish worship. On page 7 Werner states, rightly, that in the Temple the instrumental music was closely connected with the sacrifices. Indeed, as he points out, 'the Talmud usually identifies the musical activities by referring to the specific sacrifices'. Then, on page 21, writing of the Rabbis in the period immediately following the destruction of the Temple, he says: 'One of their earliest decrees stated the theological equality of sacrifice and prayer, an originally prophetic idea, which was most useful now that no sacrifices were permitted.' As far as musical instruments are concerned, it might be supposed that this statement meant that they could now be used in connection with Synagogue prayers as they had been formerly in connection with Temple sacrifices. It comes as a shock, therefore, to read Werner's next sentence: 'It was perfectly logical, then, that the Rabbis prohibited all instrumental music in the Synagogue where no sacrifice was possible; as a matter of fact they were inclined to forbid it generally, not only for worship.' This is far from 'perfectly logical'. Furthermore, the idea of a Rabbinical general prohibition of musical instruments, following the destruction of the Temple, is mistaken, as James W. McKinnon has shown (*Proceedings of the Royal Musical Association*, cvi (1979–80), 77–87). Werner, to justify his position, has to resort to barely credible ingenious explanations, all of which are, curiously enough, different from those given by him in the *New Oxford History of Music*, i (1957), 315, and on page 318 of the first volume of the work under review, where the prohibition is said to have been instituted as a sign of mourning for the Temple after its destruction.

In Chapter 2, in the section 'St Paul's Attitude to Music' (pp. 43 ff.), Werner's contention that the Apostle was opposed to instrumental music is entirely without foundation. His insistence on a 'descending gradation' in the items mentioned by Paul in I Corinthians 13: 1 ('tongues of men, tongues of angels, sounding brass, tinkling cymbal'—p. 44) imposes on the passage a feature it does not possess. Neither can I Corinthians 14: 6–9 be construed as evidence of opposition to musical instruments. Examination of the Greek and some of the ancient and modern Versions shows that there is nothing in this passage—a plea for intelligibility in corporate worship—to suggest a pejorative attitude to instruments.

On page 57 Werner, writing about psalmody, complains that 'Scholars have not always appreciated the full import of parallelism for musical forms'. It is a moot point whether the *parallelismus membrorum* itself (the device common in Hebrew poetry, whereby the thought underlying a verse is expressed in a different way in each of the clauses of the verse) had any bearing on the musical aspects of psalmody. It is far more significant that psalm verses are relatively short and normally consist of two more or less balanced clauses each. It is this feature—the short bifurcated verses—rather than the literary device of parallelism, that is of immediate importance for the musical forms of psalmody.

Chapter 5 has as its subject 'The Genesis of the *Sanctus* in Jewish and Christian Liturgies'. At the end of the final section, headed 'The Musical Tradition', Werner reaches the conclusions that 'musically speaking, the oldest tradition of K[edusha] -S[anctus] can be traced back to the second century C.E.' and that 'there is a good probability . . . that that [*sic*] particular tradition had its origin in or around Alexandria' (p. 126). These are based on no firm evidence but on Werner's bringing together one unsupported conjecture and several pieces of independent (and occasionally dubious) information, given here briefly:

(i) Clement of Alexandria (*c.*150–*c.*216) notes a 'closing outburst of prayer' (*Stromata* vii, 7.40). Werner conjectures that this was either the Sanctus or the acclamation 'One is holy . . .'; he favours the former.
(ii) In the Apocalypse of Moses and the New Testament book of Revelation the Sanctus is 'coupled with, or surrounded by psalmody and Alleluia-singing' (p. 123).
(iii) Clement of Alexandria recommends Christians to sing psalms in the (variant of the) *spondeiakos* mode, like the Jews (*Paedagogus* I, 4).
(iv) Several items of Gregorian chant, especially the Te Deum (the text of which includes the words of the Sanctus) and the [thirteenth-century] Sanctus XVIII, seem to be related to [what is thought to have been] the *spondeiakos* mode, a supposed version of which is used today by Yemenite Jews.

Werner's conclusions are valid only if the 'closing outburst of prayer' of (i) above can be firmly identified as the Sanctus sung, if (iii) can be shown to apply to the Sanctus and if the melodies of the Gregorian Te Deum and Sanctus XVIII can be shown to derive from the *tropos spondeiakos* (whatever this may really mean) mentioned by Clement of Alexandria. At

present, however, there is no certainty about any of these points. In addition, the claims at (ii) above are not altogether accurate, and, as far as their musical aspects are concerned, in the Greek of the New Testament the only reference to the Sanctus in the book of Revelation (4: 8) is introduced by the word *legontes*—'saying'—and not 'singing' as given in the translation that Werner quotes on page 116. Werner's argument simply collapses under close examination.

In Chapter 7, 'Art Music and Folklore in Ritual', the author sets out to examine two hypotheses of his own: 'The institutions of sacrifice and hierarchy normally inspire art music' (p. 149) and 'The categories of *logos* worship and of rudimentary democracy normally tend to sponsor folklore and folk-song' (p. 150). From the beginning a woolliness of thought and expression pervades the writing (witness the formulation of the second of these two hypotheses, for example). Before long it becomes clear that Werner cannot provide serviceable definitions of either 'art music' (not the same thing as 'art poetry') or folksong. His grasp of the history of the early development of Christian liturgy is insecure, and he seems to have little appreciation of the cultural gulf that separates Eastern Judaism and Western Christianity. Much more serious, however, is Werner's failure to realize that without the support of musical evidence the whole discussion is just so much pointless speculation. The styles of worship of Reformation Protestantism, Counter-Reformation Catholicism and (nineteenth- and twentieth-century) Anglo-Catholicism, adduced on pages 166–7, are inadmissible anachronisms, and the final section of the chapter, 'Statistical Features of Folk-Song', is totally gratuitous.

Although the author has approached his theme discontinuously, he has attempted to give the independent chapters some cohesion one with another by supplying links in the form of introductory and concluding paragraphs. These are unquestionably the intellectual nadir of the book: most, if not all, of them could have been omitted to advantage. Chapter 4, for example, begins: 'Language and poetry are clearly among psalmody's indispensable foundations' and a little later continues: 'Now a further dimension of psalmody's reach will be explored' (p. 73). The introduction to the final chapter is both eccentric and confused. Here Werner begins by noting that a 'tradition' is handed down by a 'traditor', a word which, he says, means 'traitor as well as instructor'. He goes on:

> Indeed this double meaning is justified when the role of transmitter of tradition between Church and Synagogue is being examined: in handing over the customs of the older institution he was, in fact, surrendering them to the newer—he was both proselyte and apostate. This feeling of guilt may have hardly been conscious to the first Christian generation, but there can be no doubt that it existed, however disguised and rationalized by such concepts as that of the 'New Jerusalem', the 'Old Law and the New', even by constant reference to Christ's sacrifice as the fulfilment of numerous OT prophecies. (p. 176)

There are several similar passages in the book, but pride of place among these links must be given to the paragraph at the end of Chapter 3 ('The Origin of Psalmody') that prepares for the next ('The Connection of Psalmody with the Lesson . . .'):

> As a thorough examination of melismatic chant will always lead to the Alleluia and its origin, so the Alleluia leads to the Gradual. This again, being part of the Proper of the Mass, is intrinsically linked to the ecclesiastical year and its calendar—which in turn was one of the fundaments upon which rests the *octoechos*, the system of the eight Psalm Tones. This chain of associations may also be run in the opposite direction by examining the link between psalmody and the ecclesiastical year. This is but natural . . . (p. 72)

The literary style of the book is very variable. It ranges from the straightforward clarity of passages such as the historical summaries in Chapter 8, through the inflated 'It is of interest to note' (p. 67) and the lecture-room rhetoric of 'What and how do we know about it?' (p. 5), to the colloquial 'at first blush' (p. 28 and *passim*). At one point in the Preface readers are told: 'To the main postulate, an integration of theological, liturgical, historical and musical studies in a unity of aims and methods applied, rarely attention has been paid' (p. x). This sentence, incidentally, initiates the frequent misuse of 'postulate'; in Chapter 2 'antinomy' receives similar treatment. Other infelicities include: 'Many relics, that is *realia* of instrumental music in Palestine during the Hellenistic age, have been dug up and classified' (p. 2); and among the occasional verbal oddities are 'Aaronides' (pp. 12, 36, 265) instead of 'Aaronites', 'glossolaly' (p. 44) instead of the more usual 'glossolalia', and

'similitude' and 'dissimilitudes' (p. 2) instead of, respectively, 'similarity' and 'dissimilarities'.

It will be clear by now that this book is no repository of balanced judgements or illuminating insights. Neither is it a scholarly work: in addition to the shortcomings already mentioned there is no bibliography or index of authors, and the copious notes—51 pages of them—are placed inconveniently at the back of the book. At the front, the explanations of the abbreviations do not specify which editions of the Septuagint, Mishna, Jerusalem Talmud and Dead Sea Scrolls are used, and they omit the publication dates of four series of journals, three anthologies of early Christian writings, one dictionary, *MGG* and the *Oxford History of Music*. The main text contains many small inaccuracies and inconsistencies of which the following may be mentioned:

Page 6. The Mishna reference at the end of the account of the festivities at the water-drawing ceremony is wrong; it should be *Sukâ* v. 2–4.
Page 11. Werner says that the *shofar* 'can produce only the first two harmonic overtones', but the music example of the Ashkenazic 'Great teḳi'ah' (p. 12) notates the first three.
Page 14, bottom paragraph. 'One source . . .' This is not identified; it is Babylonian Talmud, *Rō'š Haššānâ* 31a.
Page 15. Most of the passage in small print, inset at the top of the page, and purporting to be a summary of Mishna, *Bikûrîm* iii. 3–4, is a fabrication. The source cited says nothing about a 'psalm-singing crowd [going upward to Jerusalem] chanting Pss 120–34, the "Songs of the pilgrims" or "of ascent" '.
Page 18. The quotation from Goethe is not identified.
Page 53. The French quotations at the bottom of the previous page do not 'imply . . . the *parallelismus membrorum*'.
Page 67. The literary example at the foot of the page fails to show where the verses begin in each translation, thereby destroying its point.
Page 107. 'there are isolated references, in the *Mishna* . . ., to the spontaneously inserted Hallelujah', but no Mishna references are given.
Page 122. It is an anachronism to refer to the second-century Christian eucharist as the 'Mass'.
Page 130. The source of the English translation of the *Dayenu* is not given.
Page 208. Avenary's transcription is given on page 207, not 209.
Page 209. The photographic reproduction of Cambridge MS TS. K 5/41 verso is nowhere specifically referred to in the text. (It shows, in fact, the first side of the manuscript from which Avenary's transcription (see preceding item) was made.)

The end-notes are a mixture of bibliographical information and discursive comment. Much of the latter could have been taken into the text, simplified or omitted altogether. Far too many notes (at least a dozen) are worded in a petulant vein, for example note 17 to Chapter 7: 'Our knowledge of Hittite music has not been enriched by a presumptuous little book on that subject by . . . which indulges in all sorts of ludicrous and phantastic speculations without any literary or factual intelligence' (p. 250). This ill becomes a supposedly serious book. The notes, too, are not without their mistakes and inconsistencies. In note 30 to Chapter 7, for example, the publication details of Sigmund Mowinckel's *The Psalms in Israel's Worship* are given as 'Oslo, 1941'. The original version of this work, in Norwegian and entitled *Offersang og Sangoffer*, was indeed published in Oslo, but in 1951. The English version cited by Werner, however, was translated by D. R. Ap-Thomas, incorporates author's revisions and was published at Oxford in 1962. Professor S. Baron has been served even worse. On three occasions a work by him is referred to as 'op. cit.' (Chapter 8 nn. 66, 80, 81), but neither the pertinent passages in the text nor the notes themselves identify it. There are inconsistencies in the use of abbreviated and full titles of works cited; and Chapter 4 note 85 and Chapter 8 note 84 should be cross-referenced since they contain complementary information about the same point. These lapses, together with the cases cited earlier where references are wrong or lacking, are puzzling since the text and notes had their own editor (see p. xiii).

Fortunately the book is not wholly bad. The lengthy excursus 'Hagiolatry in Judaism and Christianity', presented within Chapter 4, provides a welcome examination of this important, but seldom broached, topic. The detailed discussion of the Jewish attitudes to the veneration of the dead is particularly interesting. On pages 178–91 there is a useful bibliographical survey of opinions about the relationship of Jewish and Christian chant; as might be expected, this shows overwhelming agreement on the priority of the Synagogue tradition. There follows a section concerned with 'The Topographical and Historical

Approach' to the interrelationship of Synagogue and Church traditions (pp. 192–212). The first part of this (pp. 192–9) contains some of the best writing in the book, providing fluent and confident summaries of the situation of Jews and Christians in Jerusalem, Syrian Antioch and Rome during the first six centuries or so of the Common Era.

Unfortunately, however, the book's merits are not sufficient to outweigh the deleterious effect of its demerits. While the main responsibility for this state of affairs must rest with the author, the two editors and the publisher are by no means blameless. In his Preface, Werner writes: 'With this volume, I conclude my lifelong occupation with the Sacred Bridge that spans the gulf between Judaism and Christianity' (p. xi). It is profoundly sad that a lifetime's work should end with so unsatisfactory a publication.

J. A. SMITH

The Musical Mind: the Cognitive Psychology of Music. By John A. Sloboda. pp. x + 291. 'Oxford Psychology Series', v. (Clarendon Press, Oxford, 1985, £20.00.)

The psychology of music, as commonly practised, is a barbarous pursuit revealing less about our musical faculties than about the psychology of music psychologists. Armed with a sheaf of questionnaires and attended by a herd of bewildered subjects, the psychologist of music assaults their ears with a battery of clicks and tones, and reports their responses in gory statistical detail, unrelieved by any trace of musical sensibility.

John Sloboda is not one such. The felicitous title of *The Musical Mind* arouses the hope, amply fulfilled, that its author is not only a real musician but one who confronts his professional work as a psychologist with a first-hand knowledge of music, as composer, performer and listener. Its seven chapters deal, in turn, with music as a skill, music as a language, the performance of music, composition and improvisation, listening to music, musical development and music in its cultural context. They are addressed as much to the general reader as to the specialist because the author evidently realizes that the music psychologist is still a long way behind the musician in his understanding of musical thought and experience.

The first chapter, on music as a cognitive skill, goes straight to the point in asserting that a person may understand the music he learns without being moved by it, but that if he is so moved he must have passed through the 'cognitive' stage—of forming an abstract representation of the music; the nature of this internal representation is the central subject matter of the cognitive psychology of music. This idea is elaborated in the next chapter, which explores the analogy between music and language, carrying this comparison a great deal further than the threadbare assertion that music is 'the language of the emotions'. Like Leonard Bernstein in his Harvard lectures, but with a great deal more care and attention, John Sloboda relates the ideas of the music theorist Heinrich Schenker to those of the theoretical linguist Noam Chomsky half a century later, and insists that we cannot hope to understand music without concepts equivalent to those of grammatical syntax, semantics and phonology. This is equally the most difficult and the most important section in the book, providing as it does the intellectual foundation for all that follows. One's only regrets are that the author misses the opportunity of explaining how musical structures and relations are mirrored in conventional musical orthography and in such ordinary musical terms as 'passing note' or 'leading note'; and that he fails to point out that a time signature specifies a generative grammar for bar rhythms. But it is immensely refreshing to find a psychologist of music who is not only fluent in musical terminology but anxious to build his theories on what musicians already know about their art.

The following chapters are equally engaging, if less taxing to the orthodox psychologist. An account of musical proof-readers' errors explains why such errors are so difficult to detect and inadvertently proves its point by failing to notice that there are no fewer than three such errors in the quoted example from Brahms's Capriccio in B minor. But the highlight of the essay on performance is the author's account of his 1983 study of